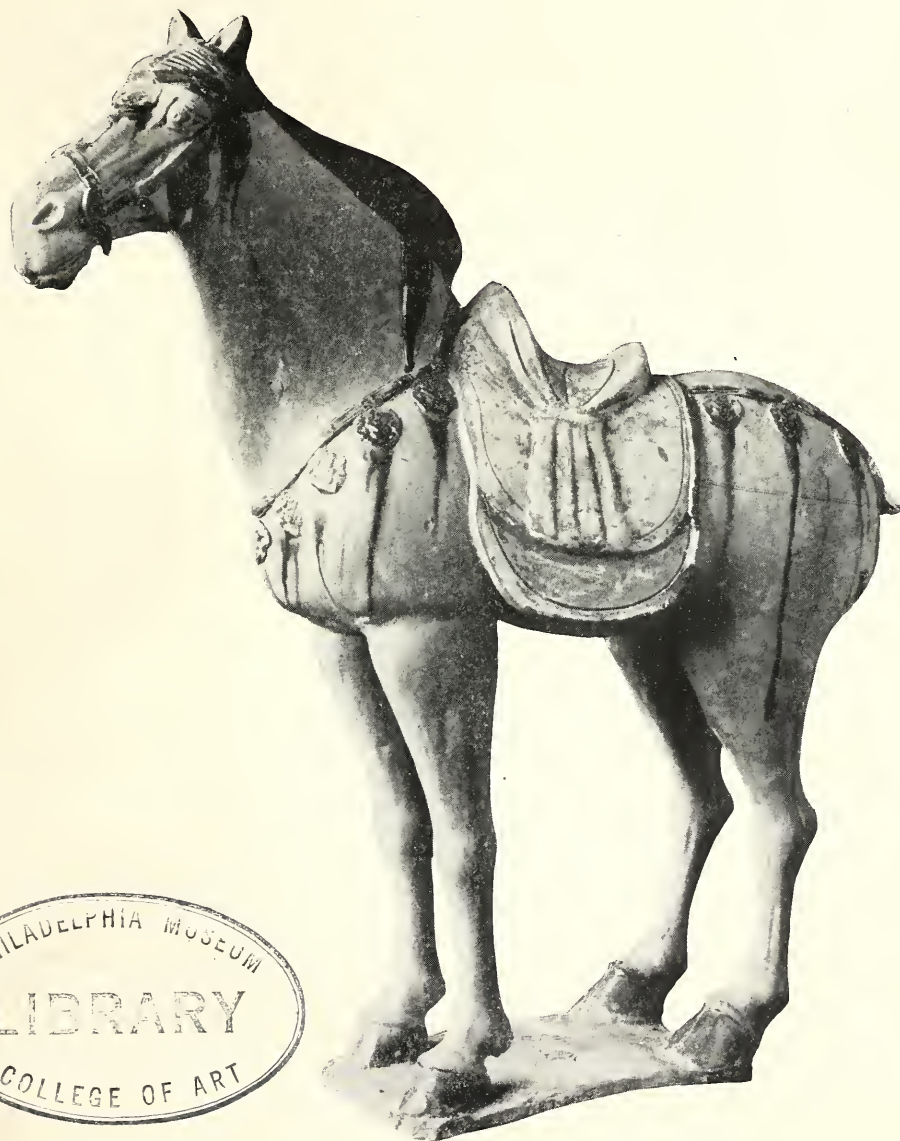


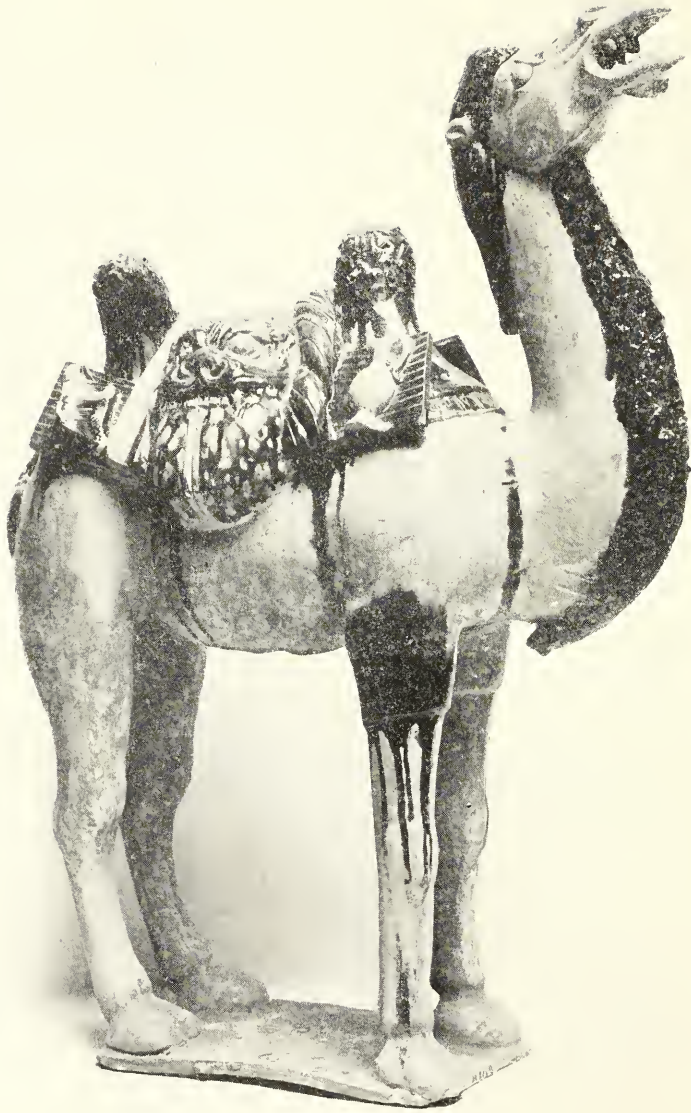
THE PENNSYLVANIA MUSEUM BULLETIN



PUBLISHED AT MEMORIAL HALL, FAIRMOUNT PARK, PHILA-
DELPHIA, BY THE PENNSYLVANIA MUSEUM AND SCHOOL
OF INDUSTRIAL ART

Vol. XIX, No. 80 NOVEMBER, 1923

708.148
P53b
v. 19
no. 80



CAMEL ACCOUTRED FOR THE MARCH. DRIED MEAT AND WATER BOTTLE
ARE HANGING FROM THE SADDLE

The Horse on the Cover also Belongs to the Group of Grave Figurines
of the T'ang Period

The Crofts Collection

THE Museum has received a gift of such importance that it is difficult to compute properly the manifold services the community must surely derive from it or to estimate its value in relation to our growth. It is a double gift, obtained under circumstances uncommon in the economy of such institutions; first, through the co-operation of a sister museum at Toronto we were allowed to take advantage of Dr. Crofts' generosity, and then Mr. Ludington of our board stepped in, as he has done before, and made it possible for us to acquire this group of objects, the first installment of the Crofts Collection.

The wealth of Chinese antiquities that Dr. Crofts has secured for Toronto has long been the envy of museums in the United States, and when Mr. Curelly, the Director, magnanimously volunteered to allow us to share in his benefits, the Pennsylvania Museum immediately sought means to take advantage of the opportunity. The result was that the George Crofts Collection has been inaugurated by Mr. Ludington, and what he has begun the community can surely not refrain from continuing. That so complicated an arrangement, depending on the generosity of three persons, strangers to each other, two of whom were not in any way associated with the Museum, should result so happily shows conclusively that our public service and our ability to use the material are beyond question.

Examination of the first shipment of material collected by Dr. Crofts brings out the fact that his standards are as high as his knowledge of Chinese art is comprehensive. Aside from wooden and other sculpture of various periods, there arrived at the Museum a collection of early Chinese pottery, tomb wares and tomb figurines which will take months of study adequately to appreciate and display.

Among the wares of the Sung period are more than a score of examples of Ting yao which will probably be divisible into three if not four distinct glazes. Four bowls in particular are the precious translucent proto-porcelain, rimmed with the original copper, that Hobson has lately declared to be the lost ware of Ju. Three great white jars evidently come from the new excavations in Chili Province where, it is said, a whole potters' street came to light after the summer floods. They are in splendid swelling shapes and the ivory glaze has crackled, under pressure, in strange concentric circles where stain has crept in to make them look like the rings of mellow polished wood. The Chien (Temmoku) bowls and jars range from black and mottled brown to the clear persimmon tan so highly prized by the Japanese collectors. Some of these are of noble proportions and some, among them a unique bowl of light blue and purple tinge, of tea bowl size. This particular bowl would make a *cha no yu* master famous in Japan. The colors emerging from the frothy ceremonial tea and the shape so fit for polite grasping in both hands would make the owner the envy of his gentle and learned brethren.

Of the famous and costly Chün yao, whether these specimens are of the Sung era or later, there are no less than four examples, all blue gray. The painted Ssu chow jars form a long shelf by themselves and when the subject has been properly studied will probably be found to include types from the Fourteenth to the Eighteenth Century. More than a score of bowls and jars which in the present state of our knowledge are unhesitatingly classified as of the Sung period, are not so easily given names. The wares represented by them are not yet well classified by Westerners and by Chinese are called merely "Sung ware." They are the product of lesser kilns of which we have no record, or more often perhaps the common utensils unconsidered until age has lent them rarity and charm. Among them we may of course find examples of a more modern date, but it should be said that Dr. Crofts' selection shows a careful scholarship and perfect familiarity with the theories of the best modern students.

Out of the class of pottery, and yet not commonly catalogued with sculpture, are the extraordinary grave figurines of which this collection boasts so many and such splendid examples. For the present all that the Museum owns must roughly be classed as of the T'ang period. Nowhere in the United States at least are to be seen finer horses and camels or more terrifying demons. One great glazed camel no less than 2 ft. 3 in. high is all accoutred for the march. From his saddle hangs the water bottle (the very type shown elsewhere in the collection, full-sized) and on the other flank a side of dried meat, ribs and all. Even the realism of Hellenistic art is never more vivid than the sculpture of these great beasts nor more gallant than the pose of the horses where they stand with bent necks and prick ears. So, too, the rows of little human figures, presumably the funeral procession of the dead, are as vigorous as anything from our own classical lands, though never reaching the pinnacles of imaginative art. The prim little ladies with folded hands from which hang most modern-looking shopping bags are not unfamiliar in American and European collections; the camel drivers in frock coats and riding boots we have seen before, but a series of animal-headed demi-gods—probably representing zodiacal or other calendar signs—is only the second set recorded, though individual figures of the sort have occasionally been met. There is no space in this article to deal particularly with any of the objects; later publications will deal with specific groups and individual pieces. But it should be recognized that the objects are not only precious in themselves but that through their range and variety they present an opportunity for study which we in the United States have never before been offered, and in which the Royal Ontario Museum alone surpasses us. Even the first inspection has revealed the fact that many of our specimens came apparently from a single mould and, when careful measurements have been taken and examples from other collections are compared, we shall understand much more of the technique of their making. We shall know, for instance, if the Greek Colonial Tanagra figures, with which these Chinese grave pot-

teries have been compared in style, were in reality comparable in technique as well; whether the Chinese assembled their figures of different posture by merely changing the angles of identical arms, legs, and heads; and finally we hope to be able to arrive at the identity of some of the demi-gods set in the grave, undoubtedly to guard the soul.

The three little armored spearmen mounted on caparisoned horses might almost be models for mediaeval European heralds, the ladies on horseback, except that they ride uncompromisingly astride, might have gone a pilgrimage to Canterbury, but the band on horseback, playing drums and fifes and flutes, has no parallel in the West.

As the figures and their purpose vary, so too does the material in which they were made. It ranges from brittle gray or pink clay, glazed in the familiar browns and yellows of T'ang, to a crumbly substance like pipe-clay that seems barely to have known the fire. Some are glazed, some are not; some glazes are thick and unctuous with good control of the small gamut of color, some are thin as varnish and seem to have been dipped at haphazard. Whether these differences are those of date or of geography or whether they represent the various strata in society and the wealth of the occupants of the tombs, we cannot say. Dr. Laufer of the Field Museum in Chicago has gone farther in the study of these strange little beings and their live-stock than any other scholar. He has even identified some of the horned and animal-headed demons that accompany them, and it is hoped that when he returns from his present expedition to China he will bring back with him material for an exhaustive publication on the subject. It is for us a pleasant and flattering thought that through the generosity of Mr. Ludington no discussion of the subject will be complete without reference to the Crofts Collection and to our Museum.

LANGDON WARNER.

The Walter Lippincott Collection

ON JULY 16th the Museum received from Mr. Walter Lippincott a loan of eighteen paintings. They were all executed within the Eighteenth and Nineteenth Centuries and some of them are excellent examples of the work of the schools to which they belong. Painters of seven countries are represented: of England, Morland, Romney, Lawrence, Gainsborough Dupont; of France, Diaz, Schreyer, Jacque, Picard, Henner, Richet; of Holland, Ten Kate, Koekkoek; of Belgium, Carabain; of Germany, Kraus, Weiland; of Spain, Reyna; and of America, Hilliard and Kendall.

One of the most striking is a half-length portrait by George Romney,¹ 1734-1802. From the portrait one would judge that Mrs. Ticknell was still in her early twenties, but none knew better than Romney how to flatter and beautify his models; how to paint them as they wished to appear.

Mrs. Ticknell is charming. She possesses all the attributes of youth—rosy cheeks, a firm, lovely chin, and luxuriant brown hair that curls and clings to slender neck and shoulders. Perhaps a slight compression of the lips, a little hardness around the mouth, is all that betokens maturity and experience. If for but one fleeting instant she seems a woman of the world, the thought may be dispelled by a glance at her saucy brown eyes. Upon her jauntily poised head is a brown-brimmed hat decorated with two ostrich feathers; one black and one green. The hat is placed at a rakish angle, and from under it, in billowing folds, issues a net which seems in vain to struggle to hold in place the recalcitrant hair. The hands and forearms alone are discordant. Romney was not quite equal to them. The black shawl is painted with skill, but that there are arms beneath it is obscure, and the too graceful hands lie there quite unattached.

The portrait is graceful, distinct, and although Romney was not a great student of character, in this instance he must have had a feeling of sympathy with his subject.

During the years 1773-1775 Romney was in Italy, and while there studied the Italian Masters. In 1764 he became influenced by Rubens, and it is from this master that he may have learned the use of warm colors. "During the height of his career his fame outstripped Gainsborough's and equalled Reynolds'."

The portrait by Sir Thomas Lawrence, 1760-1830, is of Elizabeth Grantham.² It is one that may well delight the eye and appeal to the senses more than that of Mrs. Ticknell by Romney. There is in it a wider range of color, the tones are cooler, and a greater ease of execution is combined with a more formal composition. The portrait of Mrs. Ticknell arouses our interest because of the warmth and personality of the woman; that of Elizabeth Grantham interests us because of the vibrant tones of soft draperies, the contrasting flesh, the lines and colors in the composition. Romney may not have been a keen student of character, but Lawrence shows even less of the power of characterization and real vitality. Nor was he a master draughtsman. The portrait of Elizabeth Grantham, in so far as drawing and modelling are concerned, might have been better had it not been a three-quarter length. Both hands and arms are execrably done. The right wrist is bad, but the left is much worse, and beneath the lower portion of the gown there exists little indication of anatomy. As a whole, nevertheless, it is delightful, charming and graceful. It may be that the greatness of Lawrence lies in his ability to give these qualities to a painting in spite of shortcomings.

This portrait is the second Lawrence in Memorial Hall; the Wilstach Gallery already possesses a full-length portrait by him of King George IV. The latter is more studied, more carefully rendered, and stronger in color than the Elizabeth Grantham, but lacks its vivacity and informality.

D. R.

¹ The Romney portrait is 36 by 36 inches.

² The Lawrence portrait is 40½ by 49½ inches.



PORTRAIT OF ELIZABETH GRANTHAM
By Sir Thomas Lawrence



PORTRAIT OF MRS. TICKNELL
By George Romney



FRENCH-ROMANESQUE COLUMNS
Given by the Late Georges Jacques Demotte

The Limestone Columns

STANDING in the gray room amid sombre notes of furnishings and household goods of days of varying antiquity, the two Romanesque columns boast a life and command which surely in their native state they never dared assume. Perhaps this is as much a tribute to the splendid qualities of their material as to the incongruity of their present environment. Upon first swift sight they conjure exotic visions of the precious East, a harking back to the splendid centuries of golden munificence when the Adriatic, the Aegean and the Levant seethed with the military pomp of war or flashed with the bright pageant of trade. The whole of Romanesque art, as far as the ends of Ireland, is shot through with a feeling of barbaric splendor, even in its simplest examples.

However, upon any sort of examination, expert, connoisseur, or amateur, the northern or western origin of the columns in the Museum is readily obvious. Maybe the true color of French limestone is but little known in this country when an example of it sends one's imagination flying to eastern lands. If so, then how would a colonnette from, say, the cloister of St. John Lateran, cry its home in this land of ours!

Rising some seven feet in total height they are engaged for one-half of their greatest diameter. They are surmounted by capitals of crude but interesting design, busts in full relief, inclined slightly outward by the bell above the shaft, topped by a square-cut abacus without a bed moulding, and supported by an astragal of bead and fillet without refinement. On one example the heads of the figures are crowned with flowing, almost flying, masses of hair, but on the other they are of more formal pattern with the usual semi-military appearance of the period. There are also connecting festoons or garlands which may be a continuation of the hair or an attempt at floral decoration, but age and weathering have made their determination difficult.

An interesting feature is the simplicity of the base, where, instead of a moulded support of square or round plan terminating the design, the ribs merely die on a sloping surface. The columns or colonnettes are doubtless from the identical composition.

Feeling their well-determined French-Romanesque style, one somehow regrets the great twist which always seems an unfortunate effort for decorative effect, a weakness not consistent with the spirit of the time. A search for the origin or creation of this diversion, one fears, would probably lay bare the inspiration of a decadent fancy in some far antique atelier—possibly conceived with the aid of a miniature specimen. However, in Romanesque architecture, a column was, practically without exception, of no structural value, its function being primarily to adorn and not to support. The actual work of resisting the strains and bearing the enormous loads was performed by huge masses of masonry in the form of piers or walls. The arch,

save in the aisle roofs of ecclesiastical buildings, was used as a means of penetration rather than one of counteracting thrust and supporting loads.

The reason for this is quite simple, for when the world in the year 1000 A. D. awoke from the fatigue of war and long sleep of intellectual inactivity, to the realization that the end of all things had not and probably would not come, and also to its assets and abilities other than in military powers or the liabilities of defeat, it began to cast about in search of the wherewithal, the materials at hand for the resumption of its better progress. (Maybe the enforced vacation from the pursuit of the peaceful arts was in its way a powerful contribution toward a progressive development, a progenitor of its "renaissance" and a factor in the prevention of an overwhelming decadence, which might have annihilated all with its insidious ease.)

The materials immediately at hand were of course antique remains, Roman and Greek in Italy, and Roman and Gallo-Roman in the Provinces. So from these bits as models, and in many cases as actual units of structure (with a palpable ignorance of classic construction), the Romanesque builders commenced an era of novel, vividly interesting and exceedingly beautiful building. Their problems of construction were met by direct and almost naive solution, and as a consequence, the duty of a column being unrealized, these hitherto structural bits came to be applied ornament on a frame of heavy masonry, plastered against piers, or often set high in a wall to outline some opening.

That the columns in the Museum were simply of decorative use there is little doubt as we see no evident structural possibility. In fact, aside from the reasons above given, the twisting so manifestly a result of the putting to large scale of miniature work, jewelry, illumination and small carving, reverses a natural and usual order of derivation. That also they are not of the highest order of their age is apparent both from the crudity of their design and detail, and the lack of refinement of their general proportions. This criticism might be levelled at Romanesque architecture in general, but who can deny the exquisite beauty of the columns of St. Trophime or St. Gilles, or deny the feeling for color and form in the great Romanesque monuments of Italy?

The geographical source of the Museum columns offers a field of interesting speculation. From the material, Italy can be readily eliminated, though in Verona and the plains of Lombardy are found capitals much akin to these in form, also on the eastern and Sicilian coasts where Norman influence is most pronounced. Spain can be easily disregarded. Germans were wont to employ a different stone. And though England offers kindred examples, notably the doorway of St. Mary Magdalen, Wootton, Gloucestershire, and though we know that limestone, particularly Caen-stone, was exported to England, one does not feel that that country can claim them.

The Romanesque builders commonly employed the stone most

readily at their command, so most of their buildings are products of the local quarry. Nor did they go forth far afield to seek inspiration and concrete examples as in Roman, and modern days too, of education, but were rather influenced by articles brought before their eyes by the channels of trade, ever moving northward and westward. Hence their ascription to the School of Provence, Thirteenth Century, is logical, as the Valley of the Rhone was the great route of commerce from the Levant and Italy to the North, from Marseilles, the famous Mediterranean Gate. Consequently, the great volume of Romanesque art and tradition passed through the bottle-neck of the Rhone, so to speak, came to be stamped "School of Provence." The date ascribed is in all probability a trifle late as the columns clearly belong to a period preceding the pointed arch of the Thirteenth Century, and Viollet-le-Duc speaks of Twelfth Century twisted.

Byzantine traces are no stronger in these columns than in the average Romanesque work, nor on the other hand can the impress of the Gallo-Roman sarcophagi be readily detected in them. They are purely a product of Romanesque art.

We might turn to the various French-Romanesque Schools (as outlined by Michel) in an effort to determine their origin. These Schools are dialectic rather than individual and distinct. Their infringements upon each other, particularly in the North, are so frequent and indefinite that any but an arbitrary classification is of little value.

The feeble school of the North (Ile-de-France, Picardy, Flanders and Champagne) can lay little title to them for they are strongly marked with the virility of a sturdier parentage, and moreover they are not of the soft stone of Champagne and Picardy.

In Provence itself, possessing the purest classic temples and feeling the classic influence most keenly, one doubts if two such columns, so far removed from the drastic classification of strong antique tradition, could have been brought forth. Can one imagine them on the façade of St. Trophime at Arles? Auvergne, too, with its Gallo-Romanism and its buildings of volcanic stone of varying color, appears to favor them but little. Still can one see them in the languorous Languedoc, with its taste for brick and bright tints?

They might be examples of Norman art, but that hardy region is not so profuse in the use of twisted columns and we do not feel it to be in keeping with the character of the country. Moreover, the Norman builders generally employed as capital a simplification of the Roman Corinthian, or a basket-shaped affair with vertical grooves.

Which leaves only the Schools of Poitu and Burgundy. The former has very excellent right perhaps, but here again is found a universal love of richness and complication with which we can scarcely credit the Museum columns.

Which leads us to the conclusion that they are of Burgundian origin, probably having at one time formed part of some decorative, not structural, scheme, on or about the Morvan. Michel speaks of the

Burgundian school as "le plus bel et hardi," and those who have had the privilege of knowing it will not, I believe, dispute the compliment. Monastic supremacy was here as powerful as in any other part of the land, and many were the blessings of this rule, at least to posterity, the personal element being unknown. The people of the region seem to have been possessed of great assimilative capacity and discriminative ability, and the offspring of their mentality has been marked and happy. In short, they were men of excellent taste.

Happily, we find evidence of the use of the twisted column by this School, perhaps a note of weakness brought from the far South, a striving after originality or the unusual. Where they occur decoratively only they can be viewed with a measure of toleration. They are seen in Avalon and other towns of lesser importance, always a fanciful element.

The probable use of these particular columns offers many possibilities but few probabilities, for as we have seen from the preceding argument they performed a purely ornamental function, consequently limiting their range of activity.

Doubtless the first use to which they were put was as corresponding units in a door frame of some village church in Burgundy. Taking their place in a series of abutting and re-entrant angles, they helped form the cavernous frame of some ancient doorway, and owing to the peculiar lack of any definite well-known architectural base, we can suppose them raised well above the ground, resting on a projecting platform which probably carried the entire grouping of a single side.

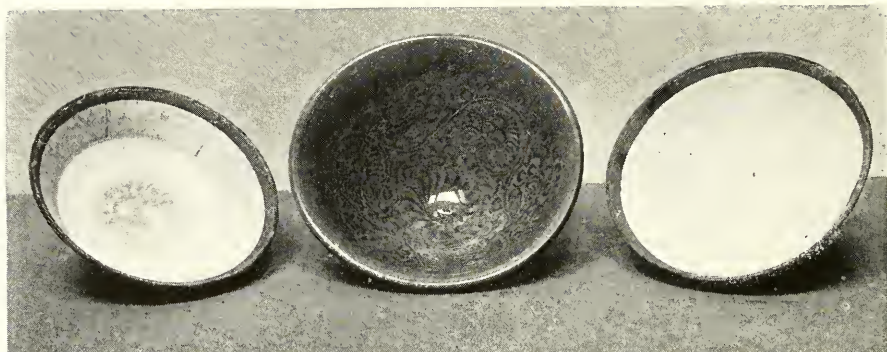
They appear too great in scale for cloister columns, that is for the blank wall side of the cloister passage. Examples of free-standing, twisted, cloister columns, usually of lesser stature, are met with.

That they might have been the outline of a penetration in the upper part of an apse, is a rather remote possibility, as there is little or no evidence of the employment of a heavily twisted colonnette for such a purpose, a straight line being manifestly required in that exalted position, as shown by St. Benoit-sur-Loire, though strange to say a twisted or jagged column was raised to such a place high in the belfry of Tracy-le-Val-Oise, where presumably owing to the height and lack of interior requirement, the imagination of the architect was given full play and fancy.

Of course, the contention might be raised that, owing to the fact that they are engaged on a flat surface and not in a re-entrant angle, they could not be part of a portal system; as such an engagement would prevent the customary play of angles of a Romanesque doorway; too, that they are more likely to have been part of some interior monument, wholly separated from the main body of the church. However, there are many examples of columns against flat surfaces, as part of Romanesque doorways, sometimes as a result of the stonemason's method of joining and sometimes around on the face of the main façade, and sometimes lying within the rake of the entrance



LADIES WITH SHOPPING BAGS. GRAVE FIGURINES OF THE T'ANG PERIOD
BAND ON HORSEBACK PLAYING DRUMS, FIFE AND FLUTES



THE TWO OUTSIDE BOWLS ARE OF TRANSLUCENT PROTO-PORCELAIN WITH
ORIGINAL COPPER RIMS. SUNG DYNASTY

Three Vases Either T'ang or Sung Dynasty

itself. One doubts if their scale would permit them to form part of an interior arrangement of monument, for the Romanesque mind was apt to treat a monument in the light of a miniature; when it came to applied ornament they thought in minute terms.

Their use in porch, choir or triforium is possible, but not probable, and so in conclusion we can readily see them helping to flank a round-arched, heavily moulded doorway. Iron bound with multiple scrolls and studded with great wrought nails, it was guarded by column upon column, each one emphasizing some particular deeply decorated moulding, while above a rose window of simple, austere pattern, looked westward to the sun of France sinking over the rolling wooded Burgundian hills, smiling gently, compassionately on the faithful children of that fertile soil, happy and thriving in the heyday of monasticism, jubilant of their awakening to the truth of their heritage, forerunners of the greatest age of religious beauty since the ancient Greeks reared their peaceful temples on the slopes of Athens and Olympus.

EDMUND RANDOLPH PURVES.

The Library as a Source of Inspiration

SHOULD you casually inquire of one not intimately concerned with artistic production what attribute is most needed by workers in that field the answer probably would be—Originality. To the speaker originality would mean the ability to produce something entirely new and “different.” And being but slightly familiar with the evolution of the arts the difficulty, not to say the impossibility, of such production would not be realized. It is obvious, however, in all fields of man’s endeavor, that what seems new is but a variant of something which went before: the Declaration of Independence is a flowering of the ideals which produced Magna Charta: Chartres Cathedral is a logical development from the Roman basilica. Shakespeare stands forth as the pre-eminent modern dramatist: he is not, however, given this place because of the originality of his plots. As Mr. Kipling has observed—

When 'Omer smote his bloomin' lyre,
He'd 'eard men sing by land an' sea;
An' what he thought 'e might require,
'E went an' took—the same as me!

What is necessary in the realm of the Arts is not the power to produce something beforetime unheard of—what makes for success is that mental attribute which enables the artist, the craftsman (and the words are synonymous) to infuse into his work something which he only can give. “Original” work is not that which is unlike anything ever seen before—it is work which bears the stamp of personality.

This individual point of view—this originality of treatment of much-used themes—a school can only foster: it cannot create it. The school can point the way and prepare the ground for the personal

cultivation of native talent. This is accomplished in two ways—by class-room instruction in the theory and practice of the various arts and by encouraging the student to stock his memory with mental pictures of all that man has produced throughout the ages. Here the Museum and the Library play their part: the one showing the actual objects, the other furnishing reproductions of works of art as well as supplying books dealing with the questions of theory and practice.

Since even in the greatest museums one can see but a few of the many splendid *objets d'art* which are our artistic heritage from the past, a library where reproductions of these may be studied is nowadays an essential part of a school where the visual arts are taught. With the perfecting of the photograph and with the ever-increasing development of color-printing it is now possible to place before the students a wealth of material which approximates in study-value the examination of actual objects. Reproductions can never, of course, supply the particular quality which the sensitive eye finds in the originals, but they have a very real value and serve a positive need in such a school. As these mechanical processes have been developed the false quantities of older forms of reproduction are more and more apparent. Owen Jones' *Grammar of Ornament*, for instance—the standard work of the last generation—is now seen to be worse than useless. In reproducing by lithography ornament of one or another period the draughtsmen employed “took all the juice out of it” (to use the pungent phrase of a well-known illustrator). One cannot get at the “soul” of a work of art in a hand-wrought reproduction save when this has been made by a master—as, for example, in Jacquemart's etchings.

For this reason much of the material in such a highly specialized library as that at the School, which when first purchased was valuable, is now of no value at all and should be replaced by adequate photographs and “three-color process” reproductions: and these, alas, are expensive.

Established to serve very special needs, our Library has been rearranged to give the student immediate access to that which he seeks. The books and reproductions dealing with each branch of artistic endeavor are placed together according to subject—here metal-work, there sculpture: textiles in this section, furniture in that. Should he not find, under its proper heading, that which he needs, in spite of his disappointment, the student at least knows that there is no need of further searching. And what he finds is of the best. Second-rate matter has been discarded with that poorly reproduced. The world we live in is, unfortunately, sufficiently stocked with second-rate objects: when he enters the Library the student finds (at least this is our aim) only examples worthy of study. He is not given another's interpretation of form or color: he is led directly to good reproductions of the best work.

The great importance of such research is not, perhaps, sufficiently recognized. In the earlier days, before the steam-driven

machine had made possible "quantity production," the designer was also the producer. But in the same length of time in which the craftsman could hammer out one spoon—the machine now stamps out a hundred: today a workman weaves a thousand yards of cloth in less time than his forerunner could weave ten. This not only means that the personal relation of the designer to the output has been weakened—it also means that the tradition of good design has been lost and must be fostered in another way. And the best way is to surround the future designer with examples of the great work of the past: in a museum, where he studies the actual objects and in a library where he can study reproductions of these. Therefore the building up of a well-equipped library where the student may browse is a prime necessity in a school of industrial art. And no matter how thoroughly he crams his brain with the images of what has already been done, his own work will not suffer. At the worst, he will at least reproduce good things: if he have a spark of originality it will show clearly in his personal way of handling and reshaping the old material.

We do not refer to "Cymbeline" with contempt because Shakespeare rewrote a theme familiar to his countrymen for at least three centuries. Let us have done with the fruitless striving after "originality." Let us make our Library a place where the student may gain all possible inspiration from what has been done: his originality will but be strengthened thereby.

Incidentally: Books, photographs and illustrated magazines are always acceptable.

H. E.

The Wednesday Afternoon Lectures

Beginning on October 10th a series of twenty lectures will be given in the Assembly Hall at the School. These talks illustrated by lantern slides, will be given by well-known Philadelphians, each of whom will present in popular form, some topic in which he is particularly interested. Among the speakers will be Mr. Ellis Ames Ballard, Mr. Hamilton Bell, Mr. John F. Braun, Dr. Arthur E. Bye, Mr. J. Frank Copeland, Mr. Andrew Wright Crawford, Mr. Nicola D'Ascenzo, Mr. Huger Elliott, Mr. Wilson Eyre, Elizabeth Shippen Green (Mrs. Huger Elliott), Mr. Charles Z. Klauder, Dr. R. Tait McKenzie, Mr. Thornton Oakley, Mr. Harvey M. Watts and Dr. Samuel W. Woodhouse.

Anyone desiring a copy of this leaflet may obtain one by application to the Secretary, Mr. Charles H. Winslow, Broad and Pine Street. (Telephone, Locust 7473.)

Membership

Benefactors in Perpetuity, who contribute or bequeath \$25,000 or more to the Corporation.

Patrons in Perpetuity, who contribute or bequeath \$5,000 to the Corporation.

Fellows for Life, who contribute \$1,000 at one time.

Life Members, who contribute \$300 at one time.

Fellows, who contribute \$250 a year.

Sustaining Members, who contribute \$100 a year.

Contributing Members, who contribute \$25 a year.

Annual Members, who contribute \$10 a year.

Fellows or Sustaining Members whose contributions aggregate \$1,000 may be elected Fellows for Life.

Benefactors, Patrons, Fellows for Life and Life Members shall not be liable to annual dues.

Privileges

All members are entitled to the following benefits:

The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School.

Free access to the Museum and School Libraries.

Admission to the following Illustrated Lectures:

Thirty Lectures on THE EVOLUTION OF ORNAMENTAL MOTIVES, given by Huger Elliott, Principal of the School, on Tuesdays, at 11 A. M., beginning September 25th. (December 25th, January 1st and March 25th omitted.)

Twenty-six Lectures on THE ELEMENTS OF ARCHITECTURE FOR INTERIOR DECORATORS, given by J. Frank Copeland, on Thursdays at 11 A. M., beginning September 27th. (December 20th and 27th omitted.)

Twenty-four Lectures on FURNITURE: ITS HISTORIC DEVELOPMENT, given by Edward Warwick, on Wednesday evenings, at 7.30 o'clock, beginning October 3rd. (December 19th and 26th omitted.)

Thirty Lectures on ARTISTIC EXPRESSION, given by Huger Elliott, Principal of the School, on Thursdays, at 9 A. M., beginning September 27th. (November 29th, December 20th and 27th and March 27th omitted.)

Also a copy of each of the following publications:

Illustrated Monthly BULLETIN of the Museum.

Annual Report of the Corporation.

Annual Circulars of the School.

Art Handbooks and Art Primers, issued from time to time by the Museum.

(A printed list of publications will be mailed to any member on application.)

A list of members is published each year in the Annual Report. All persons who are in sympathy with the work of the institution will be cordially welcomed as members.

Applications for membership, and remittances should be sent to the Secretary, Charles H. Winslow, at the School, Broad and Pine Streets, Philadelphia, Pa.

Acquisitions to the Museum Library

From May 1 to October 1, 1923

BOOKS ADDED BY PURCHASE

- BINSTEAD, HERBERT E.
English Chairs. Vols. 2 and 3.
- BURLINGTON MAGAZINE OF ART
3 vols. Bound.
- CLUNY, MUSEE DE GUIDE, 1922
- COOMARASWAMY, A. K.
Art and Swadeshi.
Portfolio of Indian Art.
- FAURE, ELI
History of Art. Vols. 1 and 2.
- FELICE, ROGER DE
French Furniture under Louis xiv.
- GROSLIER, GEORGE
Recherche sur les Cambodgiens.
- INTERNATIONAL STUDIO MAGAZINE
5 vols. Bound.
- JACQUEMART—ANDRE, MUSEE DE
Catalogue.
- LIEDTS, BYNE, AUGUSTA
Anciennes Dentelles Belges . . . a Bruges.
- LYON, MUSEE HISTORIQUE DES TISSUS DE
Catalogue, 1922.
- MARTIN, F. R.
Moderne Keramik von Centralasien.
Morgenlandische Stoffe.
Stickereien aus dem Orient.
- MAYER, AUGUST L.
Alt-Spanien.
- NEURDENBURG, ELIZABETH
Old Dutch Pottery and Tiles.
- PITON, CAMILLE
Costume Civil en France du 13 and 19 siecle.
- RAYMUND, ALEXANDER
Alt-turkische Keramik in Kleinasien.
- SYMONDS, R. W.
Old English Walnut and Lacquer Furniture.
- TIPPING, H. AVRAY
English Homes, period 1. 1066-1485.
- TIZAC, H. D'ARDENNE DE
Animals in Chinese Art.

BOOKS ADDED BY GIFT

AUTHOR	TITLE	DONOR
Barsanti, Alfredo	Bronzi, Italiani	Alfredo Barsanti
British Museum	Guide to the English Pottery and Porcelain	British Museum
Bronson, J. & R.	Domestic Manufacturer's Assist- ant	Mrs. W. D. Frishmuth
Burlington Fine Arts Club	Cat. of an Exhibition of Carvings in Ivory	E. Hamilton Bell
Camerino Collection	Les Points de Venise	Mrs. Wm. T. Carter
Cleveland Museum of Art	7th Annual Report, 1922	Cleveland Museum
Daimeries, Mme.	La Dentelles de Bruxelles	Mrs. Wm. T. Carter
Faenza, Museo Internazionale	Bolletino, 1922	Faenza, Museo Internazion- ale
Hadaway, W. S.	Cotton Painting and Printing in the Madras Presidency	W. S. Hadaway
Hadaway, W. S.	Illustrations of Metal Work in Brass and Copper	W. S. Hadaway
Kendrick, A. F.	Cat. of Textiles from Burying Grounds of Egypt. V. 3	Victoria and Albert Mu- seum
Moore, N. Hudson	The Lace Book	Mrs. Wm. T. Carter
Numismatic and Antiquarian Soc of Philadelphia	Proceedings for 1919, '20, '21	Numismatic and Antiquar- ian Society
Pallier, Mrs. Bury	History of Lace	Mrs. Wm. T. Carter
Oriental Ceramic Society	Transactions for 1921, '22	Oriental Ceramic Society
Smith, Clifford H.	Cat. of English Furniture and Woodwork. Vol 1	Victoria and Albert Mu- seum

In addition to the foregoing list, the Library has acquired 214 books on Egyptian archae-
ology from the Library of the late Mrs. Cornelius Stevenson.

Pennsylvania Museum and School of Industrial Art

BOARD OF TRUSTEES

GIFFORD PINCHOT,
Governor of Pennsylvania

J. HAMPTON MOORE,
Mayor of Philadelphia

JOHN D. MCILHENNY, *Chairman*

MRS. RUDOLPH BLANKENBURG
CHARLES BOND
JOHN G. CARRUTH
WILLIAM M. ELKINS
JOHN GRIBBEL
MRS. HENRY S. GROVE
JOHN S. JENKS, Jr.

GUSTAV KETTERER
EDWIN O. LEWIS
C. H. LUDINGTON
MRS. ARTHUR V. MEIGS
MRS. FRANK T. PATTERSON
ELI KIRK PRICE
THOMAS ROBINS

EDGAR V. SEELER
J. STOGDELL STOKES
EDWARD T. STOTESBURY
JAMES F. SULLIVAN
JOSEPH E. WIDENER
JOHN T. WINDRIM
WILLIAM WOOD

OFFICERS

JOHN D. MCILHENNY, *President*
JOHN G. CARRUTH } *Vice-Presidents*
WILLIAM M. ELKINS }
CHARLES BOND, *Treasurer*

CHARLES H. WINSLOW, *Secretary*
THOMAS H. WILLSON, *Asst. Treas. and Registrar*
HUGER ELLIOTT, *Principal of the School*
EDWARD W. FRANCE, *Director of the Textile School*

MUSEUM COMMITTEE

JOHN D. MCILHENNY, *Chairman*
MRS. RUDOLPH BLANKENBURG, *ex officio*
MORRIS R. BOCKIUS
MRS. HAMPTON L. CARSON
MRS. HENRY BRINTON COXE
WILLIAM M. ELKINS
SYDNEY E. HUTCHINSON
JOHN S. JENKS, Jr.
MRS. JOSEPH LEIDY
C. H. LUDINGTON
MRS. FRANK THORNE PATTERSON
ALFRED C. PRIME
J. STOGDELL STOKES
MRS. EDWARD T. STOTESBURY
RODMAN WANAMAKER
GEORGE D. WIDENER

HONORARY CURATORS

MRS. JONES WISTER.....Oriental Pottery
REV. ALFRED DUANE PELL.....European Porcelain
MRS. WM. D. FRISHMUTH Musical Instruments
F. D. LANGENHEIM.....Numismatics
MRS. WILLIAM T. CARTER.....Lace

INSTRUCTION COMMITTEE

ELI KIRK PRICE, *Chairman*
MRS. RUDOLPH BLANKENBURG, *ex officio*
CHARLES BOND
CHARLES L. BORIE, Jr.
MRS. JASPER YEATES BRINTON
MRS. HENRY BRINTON COXE
NICOLA D'ASCENZO
JOHN FISLER
SAMUEL S. FLEISHER
GUSTAV KETTERER
MRS. ROBERT R. LOGAN
MRS. ARTHUR V. MEIGS
MRS. H. S. PRENTISS NICHOLS
MRS. J. HOWARD RHOADS
WILLIAM H. RICHARDSON
COUNTESS SANTA EULALIA
EDGAR V. SEELER
WILLIAM WOOD

Honorary Member

MRS. JONES WISTER

THE MUSEUM

DR. SAMUEL W. WOODHOUSE, Jr.....*Acting Director*
DR. ARTHUR E. BYE.....*Curator of Painting*
HORACE H. F. JAYNE.....*Curator of Oriental Art*
CATHERINE F. WOODHOUSE.....*Curator of Lace*
LANGDON WARNER.....*Adviser in Oriental Art*
DR. SAMUEL W. WOODHOUSE, Jr.
Baugh-Barber Memorial Curator Pennsylvania German Pottery

ASSOCIATE COMMITTEE OF WOMEN

President

MRS. RUDOLPH BLANKENBURG

Vice-Presidents

MISS NINA LEA
MRS. H. S. PRENTISS NICHOLS
MRS. FRANK THORNE PATTERSON
MRS. JONES WISTER

Recording Secretary

MRS. HENRY S. GROVE

Treasurer

COUNTESS SANTA EULALIA

Corresponding Secretary

MRS. THORNTON OAKLEY

MRS. EDGAR W. BAIRD
MRS. JASPER Y. BRINTON
MRS. JOHN H. BRINTON
MRS. WILLIAM T. CARTER
MRS. HERBERT L. CLARK
MRS. HENRY BRINTON COXE
MRS. GEO. W. CHILDS DREXEL
MRS. RUSSELL DUANE
MISS CORNELIA L. EWING
MRS. GEORGE H. FRAZIER
MRS. F. WOODSON HANCOCK

MRS. H. NORRIS HARRISON
MRS. CHARLES WOLCOTT HENRY
MISS MARGARETTA S. HINCHMAN
MRS. CHARLES F. JUDSON
MRS. J. L. KETTERLINUS
MRS. JOSEPH LEIDY
MRS. ROBERT R. LOGAN
MRS. HOWARD LONGSTRETH
MISS ANNA J. MAGEE
MRS. ARTHUR V. MEIGS
MRS. ELI K. PRICE
MRS. C. SHILLARD-SMITH
MRS. WILLIAM H. WALBAUM
MRS. ALBERT B. WEIMER
MRS. JONES WISTER
MRS. C. STEWART WURTS
MRS. ALEXANDER COXE YARNALL

Contributing Member

MRS. PERCIVAL ROBERTS, Jr.

Honorary Members

MRS. HAMPTON L. CARSON
MISS MARGARET CLYDE
MRS. WILLIAM D. FRISHMUTH
MRS. EDWARD T. STOTESBURY
MRS. M. HAMPTON TODD